

A Semi-Monthly
SUMMARY
of World-Wide
Motion Picture
NEWS

THE CANADIAN MOTION PICTURE EXHIBITOR

Official Organ
of the
INDEPENDENT
THEATRES
ASSOCIATION

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N-E Sask Exhibs Pass Tax Appeal

At a recent meeting of the Northeastern Saskatchewan Independent Motion Picture Exhibitors Association a petition calling upon the government to lower the tax in rural areas was forwarded to Ottawa.

The organization is a comparatively new one. It was founded in late May of this year by a general meeting of exhibitors of the area held in the Winston Hotel, Melfort. Fred Walkner of Tisdale was elected president and B. R. Johnson of Nipawan became its secretary-treasurer.

The resolution reads:

"Whereas our revenue comes entirely from the agricultural classes and whereas this class is faced with a steadily declining revenue due to war conditions and whereas our best patrons, the younger generation, are moving to the industrial and training centres in very

(Continued on Page 2)

Somer Sails and Melzer Mutters

Jack Melzer, Theatre Holdings ad chief, is fretting these torrid days because his vacation plans were kayoed. And back of the disappointment is another item of news.

Somer James, one of his henchmen, was due back before Jack could light out. The day came but not Somer. Instead there came a letter.

Young James, on vacation, stood on the docks of an ocean city and began dreaming of the world away. Must have got into a go hither-dither. Anyway, the wanderlusty lad signed on with a tramp steamer and headed towards the far horizon.

Now Mr. Melzer looks out of his office window at the busy world below and also dreams—of babbling brooks and four-pound bass.

"Somer," Mr. Melzer intones archly, "must have seen 'The Sea Wolf' and thought he'd run into Ida Lupino!"



Maritimes Body Slow in Growing

Formed as a cooperative theatre body, the Maritimes Booking and Buying group is not finding it easy to get under way. A. J. Mason, president, of Springhill, N.S. and M. E. Walker of Halifax, N.S., vice-president, are working overtime to try and line up exhibitors.

The initial meeting in Amherst, N.S., was somewhat disappointing from an attendance standpoint but those present were determined to go ahead and elected officers. So far a sufficient number of exhibitors have not been signed to make immediate action possible. The seating capacity represented by the present membership is not great enough to warrant setting up offices and engaging a staff.

It is likely, however that the group will function soon. Mason is highly-regarded in the Maritimes theatrical field and Walker, (Continued on Page 2)

You May Be Right But

Not Wholly, Roly

Roly Young, screen scribe of the Toronto Globe and Mail, takes a hefty whack at our editorial of the last issue, "Bingo, By Jingol!" And blends the thump with a fruity "Nuts!" Roly goes on record against any kind of extra-cinema activity. All this and Bingo too.

We were talking about Bingo in Canadian theatres as a broadening of its present purpose—the serving of church, charitable and patriotic work. To that Roly says this:

"I think the suggestion is all wet both specifically and in principle. Specifically, people attend movie theatres to see movies and there are a large number of them who do not play bingo and who aren't interested in watching other people play bingo. Personally I have no use for it, have never seen it or played it, and would make a point of staying away from a theatre which incorporated it as an alleged part of the entertainment. Let them as wants to play bingo go to bingo parlors, but for the love of Pete let's keep the movie theatres for patrons who want to see movies!

"In principle, one of the worst mistakes the movies ever made was when they stopped worrying about their entertainment and tried to lure patrons in with various forms of bribery, which ranged all the way from crockery and silverware to Photonite, Bank Nite and the sundry other premium propositions. In my humble opinion they degraded the movies, reflected on their quality and value and completely lost any dignity the business had attained. I think that any theatre which can't keep going by selling entertainment ought to close up instead of becoming a half-baked imitation of a department store bargain basement.

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20th C T Kid & Mag Jamboree

Toronto's 20th Century Theatres group, the Brock, Kenwood, Midtown, Oriole, Crown and Community, tied up with the Active Service Magazine Depot to gather periodicals for the boys in khaki. Youngsters were offered admission to the theatres on Wednesday, July 30th for six magazines and the total haul amounted to

something like 30,000.

Radio and newspaper publicity helped let the kids know of the movie grab-bag, which consisted of a feature picture, comedy and cartoon. Not only did the kids get candy gratis but two model aeroplanes were won in each house by lads lucky enough to get the right seats.

Warners Tell of Policy and Product

The recent national convention of Vitagraph, Ltd. at the Mount Royal Hotel, Montreal, yielded interesting news of that company's intended activities for the coming period as well as details of its powerful production schedule. Vitagraph, Ltd. distributes the product of Warner Brothers, First National and Vitaphone in Canada.

Highlights of the convention were the announcement of selling policy for 1941-42 by Wolfe Cohen, Canadian district manager, and an (Continued on Page 2)

Local Record

MGM's "The Great Waltz" has played the Strand, Toronto, eight times and still requests keep coming in. The seventh unreeing did better than the first. It looks as though the Strauss waltzer is good for a long time. Patrons argue with others as to who has seen it more times.

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N-E Sask Exhibs Pass Tax Appeal

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Large numbers, be it resolved that the 20 per cent tax on motion picture theatre admissions is excessive and discriminating as far as the rural areas are concerned and we petition the Government to reduce the tax to a 10 per cent tax based on 1c on each 10c of the admission price, this tax to apply to all forms of amusements, including dances, hockey games, concerts etc., whether run under the guise of patriotic or charitable purposes or not.

"Regardless, this organization is unanimous in its willingness to continue co-operating with the Government in any and every war effort but to do so its members must be allowed to remain solvent and be free from competition which is unfair by being free from the tax.

"Whereas in the past the Motion Picture Theatres have co-operated fully and freely with the Government in its war effort to the extent of advertising on their screens, giving free use of their premises and facilities and screen for patriotic organizations and purposes and furtherance of the war effort and whereas it has come to our notice that large advertising space is being purchased in the weekly and daily press and other journals regardless of circulation, for advertising war loans, savings certificates, recruiting etc., be it resolved that this organization go on record as protesting against the unfairness of paying only one publicity agent, i.e., the press and weekly journals. In our opinion, hereafter there should be no such discrimination, either both or none should receive payment."

Roly vs. Bingo

(Continued from Page 1)

"Instead of a good 5-cent cigar the movie industry needs exhibitors who can sell movie entertainment rather than give away premiums."

Roly extends the argument into the various types of artificial respiration used by theatres today. He makes some durned pertinent points. We'll join the fervent cries of "Amen, brother, amen!" 'Tain't nothin' but the truth—so far as it goes.

Maybe this unwanted child belongs where Roly places it—in the arms of the exhibitors who don't know how to sell entertainment. Yet the studios and chains maintain top-notch exploitation departments—and they have their troubles along with the little fellow. So how is the independent exhibitor to know just how to enchant the inconstant public? Even after he realizes what must be done it takes time to learn how to do it. In the meantime, what will fill those empty seats and who will pay the bills?

The man whose theatre needs customers must temper his resentment against non-theatrical activities with acumen. Who wants alien carry-ons and giveaways? Not the exhibitor. But they're a sure lure. They do bring the folks back in. Never mind who started it. Might just as well forget that along with what happened at Munich. It's history. It teaches a lesson for the future. But what about the present?

All enterprises limping along need crutches. The lonesome lads in the box-offices surveyed the passing throng with envious eyes and wondered how to make them stop in before the bailiff. Radio was handing out gratis entertainment—and giveaways to boot. Other outfits had premium schemes. Many ideas were turned up that would stimulate public interest. The persons in Roly's section of the craft use contests and passes serve as giveaways. Yea, unto Roly himself.

Perhaps big-town places don't need handouts or games. Small-town Canadian houses certainly need something in the worst kind of way right now. Most of them are in farm areas, where tradesmen get no benefits from the defence boom. Business generally is worse off than before the war. The young men, good movie patrons, have been drained off by military service and the older ones have moved to industrial areas for munitions work.

Fifty-two per cent of Canada's movie houses are located in towns with population under 5,000. Sixty-five per cent of those towns are inhabited by less than 1,000 persons. Then, in the middle of bad situation, came the 20 per cent federal tax. The tax, it seems, pushed the movies just out of the family budget. In many cases business was cut in half.

Though the tax has caused a serious situation, the government won't or can't do anything about it. Exhibitors have pointed out that 10 per cent on 1,000 admissions will yield as much as 20 per cent on 500—and give the exhibitor a chance. But Ottawa's judgment is otherwise.

Can you blame the exhibitor for wanting to try anything that will bring back business?

Roly has no use for Bingo, has never seen it played and would avoid any theatre that featured it. So would we. But it's the exhibitor's problem, not ours. If he thinks outside Bingo, the tax, double bills, etc., are customer-killers in his area, we'll bet he's right.

And if he thinks that giveaways corral his clients, or that Bingo can serve the worthy causes of country and community while helping to prop up the boxoffice, he's entitled to try it.

Maybe it is wrong in principle. Who wants to stand on principle if it means that he'll be prone later? The Allies don't any more. Neither should the exhibitor.

Maritimes Body Grows Slowly

(Continued from Page 1)

who operates four houses in Blue-nose territory, also stands high in the craft. Mason and J. Butler of Moncton, N.B. were responsible for calling together the group, which, as yet, has not been named.

Other executive members are Star McLeod, Sydney Mines, N.S.; H. MacNeil, Stellerton, N.S.; A. A. Fielding, St. John, N.B.; John Farr, North Sydney, N.S.; Louis Wener, Glace Bay, N.S.; Lloyd Mason, Springhill, N.S.; Joseph Abass, Sydney, N.S.; John Khat-tar, Sydney, N.S.; and Earl Nesbitt, Edmondson, N.B.

Warners Tell of Policy and Product

(Continued from Page 1)

address by Grad Sears, general sales manager of the parent company and president of the Canadian subsidiary. Cohen amplified important features of the selling policy and Sears reported in detail concerning new pictures.

With the advent of consent decree selling, scheduled for the new season in the States, considerable speculation has been rife as to the details of Canadian policy, which, Cohen stated, will, in general, be the same as heretofore, except that a group of outstanding movies will be sold separately and individually.

The companies' 1941-42 product will include 40 feature pictures, plus this group. Among the latter are "The Prime Minister," which, as has been recently carried in the news columns, is a movie made in the London studios of Warner Bros. and will be presented here by a hemispheric premiere in Ottawa on August 13, accompanied by a Government-sponsored broadcast.

Also in this group, "Captains of the Clouds" seems without a doubt to be the most important to the Canadian market. First of all, it is the only film ever made so completely in Canada and with the co-operation of the Dominion Government; secondly, it is filmed in technicolor throughout; and, it is the only movie ever to be made here with top stars and under the supervision of a director of the magnitude of Michael Curtiz. Over \$1,750,000 will be spent on production of this release.

In his introductory remarks, Cohen pointed out that Warner Bros. is the only company releasing A-class pictures in Canada during the summer months, normally a depressed period, and that product of the company is being shown in 97 per cent of the movie houses of the Dominion.

Studios Ban Casual Visitors

There will be no more tourists, with influential letters from someone back home, clogging the sets and getting on the film makers nerves. The Producers Association has just locked the gates to casual visitors.

The new rule means that thousands of gapers yearly will be locked out of the lots. During the month of June no less than 33,000 applications for visiting rights were received. The excessive number of persons on the sets interfered with production and cost Hollywood thousands of dollars yearly.

Some years ago restrictions on visitors were applied after pressure from the insurance companies. Careless smokers caused trouble. This seems to have been relaxed and outsiders have steadily increased.

The studios have approached these problems charily in the past. But there is a new firmness in their dealings with all non-studio people and it can be assumed that the rules will remain unaltered for a long time.

British CEA No's WB-Maxwell Deal

The CEA General Council of Britain has taken action to hinder the completion of the Warners—John Maxwell Estate deal. Pressure has been brought on members of Parliament to prevent control from passing to the American company.

It is understood that the Maxwell Estate representatives have committed themselves to the Warners offer. The government, however, has the right to set any arrangements aside.

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On the Square

By HYE BOSSIN

Famous Players' Jim Nairn, whose job it is to get and put things into the papers, is far from being the flutterbug pictured as his type. And by his own trade yet, the movies. None of your allee-time-holler rapsallion of the Lee Tracy technique. The space-chiseler presented by the movies as a press-agent wouldn't go one-two in the average newspaper office—and especially in conservative Canada.

This business of the press having to keep its guard up against the members of Jim's profesh is the worst thing that could happen. On many a big newspaper the boys who control the columns won't even try to separate the brass from the gold in the matter of material offered. They give it all the go-by—except the signed syndicate stuff. So Jim moves in modest and mysterious ways his wonders to perform.

But the movies are America's No. 2 industry and there is much intelligence originating in it that belongs in the news columns rather than the movie pillars. There are also advertising and exploitation. Mr. Nairn serves these markets from his office on the eleventh floor of the Royal Bank Building. This job is no romp and turning a trick to steal undue space isn't worth it. You lose more in the long run.

Jim is a stoutish Scot who barnstormed in the newspaper game for a too-long time before joining the Famous force over a decade ago. A number of the lads who slugged Mr. Remington's cute contrivance alongside of him have moved closer to the sun—but they haven't forgotten Jim. Many another guardian of the typemetal highways to the public mind has been softened up by the Nairn gentlemanliness.

Jim Nairn has done much to break down prejudice against publicity material as news by honesty and care.

In other words, he has helped establish freedom of the press-agents.

* * * * *

Film Belt flickers: Frank Garbarino and his striking Harlequin Dane strolling along and winning many an ooh! and ah! . . . Andy Sinclair of the Royal Navy, former Empire-Universalist, is about to kick the matrimonial bucket. Andy, ex-pro pug and jitterbug extraordinary, squired Mr. and Mrs. Syd Taube around an east Canadian coastal city during a recent visit and they report that he looks better'n ever, folks, better'n ever . . . Early Notes: The famous cry of Morris of the Hermant Building newsstand—"Yessir, we got 'em!"

* * * * *

Get ready for the baseball binge of the season. The Empire-Universal lads of the film loop have been matched with—hold your breath—the Paramount girls team of the Sunnyside league! What a tangle this ought to be. Abe Wilkes, if he gets the umping stint, says he'll dress in girls clothes so as not to be accused of partiality towards his own sex. The details will be aired soon . . . Irving Goldsmith of EBA just had the male population of his family doubled. It's a boy.

* * * * *

Charlie Lewis, ye olde maestro of the ballyards, who is in charge of sports for the Norwegian Air Force stationed here, was around dropping slides for display into the laps of exhibitors. They're appeals for the Active Service Magazine Depot . . . Roses of yesterday: The old Colonial theatre, empty and forlorn, looking sadly at the lively crowds that pass it by as they hurry through City Hall Square. And how much sadder it will look after Sam Ulster's Photodrome, a few doors away, breaks out with its new dress for the fall.

* * * * *

Wilf Freeman, man-about-Toronto, is one of the legion of the unknown in Hollywood, the extras. But Wilf manages to turn up like the top card in a shuffle. In "Father Takes a Wife" he shares a scene with Swanson and Menjou. . . . Phil Silvers, ex-Casino comic who counts his Queen City pals by the dozen, is quite a scene-stealer in "Tom, Dick & Harry" . . . Toronto is becoming a cinema sartorial centre. The Tip Toppers tailored the uniforms for "Captain of the Clouds" as well as "Forty-Ninth Parallel."

United Artists To Build Chain

United Artists have decided to enter into the chain theatre field, it has become known. Negotiations are on right now for the acquisition of twelve first-run houses in the United States. Theatres, mainly for initial showings, will be built or bought.

One of the purposes of the new venture is to provide longer runs for United Artists films. At present the studios' product competes for top-spot showing with the best pictures. The intention is to provide outlets in such situations and thus allow better presentation. Arthur W. Kelley, vice-president, believes that the move will enable U.A. to make the best use of its exploitation organization.

An effort will be made to avoid over-size houses. Those seating between 1,000 and 1,100 will be preferred. From 4 to 5 million dollars will be spent.

It is unlikely that the company's move will have any effect in Canada, Sam Glazer said. Government regulations forbid building. The scuffle is on right now between the two major Canadian chains for houses and there is no evidence that United Artists will join the fray.

Snapper-Whipper Snags Morrie

Morrie Rittenberg of the Orpheum, that popular and hefty fellow whose offices in the Film Exchange are the Salon de Shmoos, was gabbing outside the building the other day.

The well-upholstered Morrie was leaning on an auto and had one foot on the running-board.

"Say, Morrie," snapped a certain editor as he passed by and remembered his Joe Miller, "where's your other roller skate?"

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DIGEST of REVIEWS



RKO

TOM, DICK AND HARRY

The mistaken identity theme shined up till it looks like gold. **It is, too—at the box-office.** Ginger Rogers, working girl, mistakes Burgess Meredith, mechanic, for Alan Marshall, rich playboy and she blows off her bus-peddling sweetie, George Murphy. She winds up in the right guy's arms all right—and that's not Murphy. As fresh as a sea breeze, original in treatment and swollen with charm and laughter.

CITIZEN KANE

Very impressive and will be remembered by all who see it. A great picture. It may not do as big in Canada because the story seems based on a purely American individual. But, even if it isn't history here, it's still **standout drama.** Biography of a grasping newspaper tycoon, how he got there and what made him do it. With a touch of mystery throughout.

COLUMBIA

TWO IN A TAXI

Anita Louise and her hackie sweetheart, Sterling Hayden, trying to get married on the poor yield of the latter's taxi. Trouble all the way from the boy's attempts to get together a down payment on a service station. **Has to be played in the right place and bill to get results.**

PARAMOUNT

KISS THE BOYS GOODBYE

Mary Martin, Don Ameche and Oscar Levant in a slick, **singable thing** about Miss Martin's attempt to dupe her way to stardom. Some of the comedy is strictly inside stuff but there's plenty of average class laughter. **Mainly musical comedy and good in the bargain.**

UNIVERSAL

HELLO SUCKER

Hugh Herbert in a booking agency background. Love makes the firm go as well as Tom Brown and Peggy Moran. **Make sure the other picture is a crackerjack.**

WARNERS

SERGEANT YORK

The story of America's Great War hero done in noble style. Gary Cooper plays the title role, supported by Joan Leslie and Walter Brennan. **Great picture and sure-fire.** York captures 122 Germans single-handed and it is believably done in the picture. It's true, too. **Will line them up.**

THE HECKLING HARE

A hound-and-hare Merrie Melodie. **Good fun.**

Going After Them!

By LLOYD M. MILLS

The suggestion of a V for Victory campaign in all the theatres has been handed me by Robert Brown of the Vanity, Windsor. He suggests a V on every door, and to make use of the Morse Code for V: ...— This can be used outside on the marquee or other convenient places. It is a good idea and one worth working throughout your city.

* * * * *

Harland Rankin promoted a good idea. This is a refrigerator in the lobby in which perishable goods carried by matinee patrons can be checked. Goodwill, service and publicity can be dragged out of the refrigeration people, who install their product free, claiming that the theatre has selected it. Harland is the manager of the Centre Theatre, Chatham.

* * * * *

Mr. Smith, old-timer at the Tivoli Theatre, Kingston, did some sensational selling on the new Columbia program, "Under Age." He used a special low-cost front and an excitingly worded herald. Selling the sex angle, he more than did standout business. This is an angle no one should miss. Go after it for big business.

* * * * *

Bob Berezin, along with his capable assistant at the Elgin Theatre, Ottawa, came through with another eye-catching herald—a 14-inch ruler, with copy referring to a fisherman's rule. "Makes your catch bigger, makes the vacation more successful, makes fish stories come true." This was used in connection with "She Knew All the Answers" and needless to say, created a lot of comment. The ruler was on light cardboard.

* * * * *

Garnet Heatherly, the good-looking, heart-breaking manager of the Regent Theatre, Sudbury, ran a beauty contest a few weeks ago. The entire cost was defrayed by local merchants in the ready-to-wear line. They supplied the contestants. The show was a big success, doing big business under

the beauty contest banner. The picture was "Strawberry Blonde." The night of the contest it grossed almost \$300 more than the following evening.

A local photographer was promoted to take pictures of the contestants in advance. These were placed on a nice display card and adorned the front of the theatre for days before the opening. The merchants donated the prizes, which they featured in their windows. Due to this advance campaign and opening night stunt the entire booking of "Strawberry Blonde" was exceptionally good.

* * * * *

Lloyd Gurr of the Century, Hamilton, turned up a good idea on "Uncertain Feeling." He distributed a herald containing ten ways to torment your wife and give her that uncertain feeling. He also put out a cleverly-worded street dodger grabbing a lot of notice and publicity with it.

* * * * *

Stuart Smart of the Capitol, Port Hope, puts out a list of all attractions coming to his house for the next month. These are distributed throughout the town and district. This is an excellent idea for people who live in the country and plan to attend a movie when making a trip to town. Each card contains a number and the lucky ones will entitle the holder to free tickets. The numbers are changed each week and the winning figures are announced on the screen. It is necessary to attend the theatre to find out if fortune has favored you. The cost is practically nothing, since Smart produces his own programs. The lucky numbers makes people keep the program for the month. And don't think they throw it away. They don't.

* * * * *

Readers of this column are asked to send along their stunts. Publicity and advertising are the life of our business. No matter how small the idea may be, someone can enlarge on it and benefit.

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John P. Pitner Dies in Crash

John Paul Pitner, 60, well-known theatre manager of New Westminster, B.C., died in the Royal Columbia Hospital on Sunday, July 20, after being injured in a head-on automobile collision.

Mr. Pitner, who for the past eight years managed the Columbia Theatre, had been in the theatre business for the past 30 years. He was born in Greencastle, Indiana.

In 1911 he was an operator at the old City Theatre, Victoria, one of the first movie houses in that city. Later he managed the Capitol. For a short time in 1932 he was manager of the Kitsilano Theatre in Vancouver.

The Bulldog Lets Go

The British government no longer retains its Paramount holdings. It was a comparatively large stock holder up to a year ago. Then Paramount bought back \$600,000 of the company's first preferred stock, reducing the government's share.

The matter came up when it was apparent that no Paramount stock was involved as collateral in the new \$425,000,000 loan to Britain from the United States.

Bans Iceland Reels

President Roosevelt is firm in his decision to keep reporters, radio broadcasters and newsreel cameramen from reporting Iceland activities.

Right now the American troops are adjusting themselves to their new duties and the President feels that reporting the scene would not be a judicious move.

He promised that the ban would be lifted as soon as possible.

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Picture Pickups

By TAP KEYES

Hollywood Memories

The sharp-eyed guard at the private entrance of the studio had looked me over as though I were an opium smuggler and he a Customs officer. Motion picture studios are harder to crash than the payoff of a crooked politician. Then the guard spotted Art Arthur and waved us inside. Art is the scenarist from Toronto whose "Tight Shoes" just won the Hollywood Reporter poll as the best "General Feature" of July. The latest film whose screen credits he shares is Fox's "Sun Valley Serenade," Sonja Henie's new song-and-skate saga.

So now Arthur and I stood facing the largest small building in the world.

This two-storey Tudor edifice faces Berlin's Unter den Linden and stretches from London's Piccadilly Circus to Madrid's Castell-nuova. That's what the street signs read. Yet this was Movietone City, which covers an area of 225 acres.

But this is Hollywood. Anything can happen in Hollywood.

Studios are strange private worlds. Because the images they exist to create are reflections of life, they are at once vast and compact. Their research departments stock the habits and manners of Mankind through the ages. So what's so surprising about the world's greatest thoroughfares being just a few feet apart here?

This is the Writer's Building. Its occupants represent the heart of this amazing industry. They create the characters, motives and fates of the silvery folk who flit for a short while across the screens of the world. Then disappear forever into cans.

Hollywood is the Utopia of the writer—the lavish ground floor below the ivory tower or comfortless garret of literary tradition. Writers find their greatest financial appreciation here.

Versatility and craftsmanship are supreme. The writer is expected to fall in with the latest subject cycle, be it child fantasy or racketeering. The incompetent soon finds himself in the warm but dreary world outside the gates. Cleverness at a certain theme will chain you to it until public demand dies out.

An artistic soul and freedom of expression are worth only what they assay at the cubicle in front of the theatre. On the building one reads: "A Play Ought to be the Image of Human Nature for the Delight and Instruction of Mankind."

That still holds good, even if the emphasis is on "Delight" rather than "Instruction."

I had caught up with Arthur on a slow day. After lunch in the commissary amid soldiers, prospectors, pirates, etc. we took to strolling through the studio's ghost towns. We passed a building used in the making of "In Old Chicago." I was surprised to find it constructed of real bricks.

"No," said Mr. Arthur. "Yes," I insisted. Mr. Arthur wears glasses. I don't. We bet. I lost. The "brick" surface was a pattern.

Soon we came to some actors killing time between takes of Arthur's opus for the Ritz Brothers, "Kentucky Moonshine." One was rehearsing a tipling hillbilly. "Who is he?" I asked. "John Carradine," replied Art. "Impossible," said I. "Absolutely," said Arthur. We bet again. I lost again.

You just can't be a wise guy in Hollywood.

Returning, we pounded along a cobblestone roadway in an old French village. "Amazing," I said charily, "how real these fake stones seem." Mr. Arthur laughed scornfully. "They are real," said he. "No," I said stubbornly. There were but two things to do—duel or bet. We bet.

This time I had him. The cobblestones were phoney, having been designed on a bed of concrete.

Then Arthur went to where he had parked his car. An angry studio policeman was waiting for him. "You know what a fire can mean around here," he boiled. "Have you no more sense than to park in front of a hydrant for hours?"

"I thought," replied Mr. Arthur sheepishly, "that it was a prop."

You just can't be a wise guy in Hollywood. Or did I say that before?

Television Makes Rapid Strides

Television is gaining as rapidly as radio did, if not more so, in its early stage. Already 40,000 persons are looking and listening nightly over from 4,500 to 5,000 receiving sets.

The National Broadcasting Company is leading the field in popularizing the new entertainment. Arrangements are being made for fight broadcasts. From 450 to 600 of the receiving sets are in public places.

Movie people are watching the developments anxiously and there is no doubt that some arrangements have been made to meet the competition when it looks threatening.

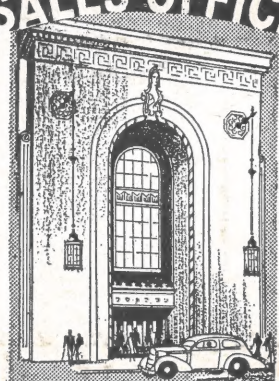
Fox Schedules Season's Output

Twentieth-Century Fox will release about 52 pictures next season, announces Herman Wobber, general manager of distribution.

The new short subject program was also revealed. These will be 26 one-reelers made up of the following series: "Magic Carpet of Movietone," "Adventures of a Cameraman," Ed Thorgeron's "Sports-reel" and "The World Today." The rest will consist of 26 Terrytoons.

The advertising budget for the coming season has been greatly expanded, according to Charles E. McCarthy. The figure will reach nearly \$2,000,000.

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Republic Signs Al Pearce & Gang

M. J. Siegel, President of Republic Productions, Inc., has concluded a deal with Harry C. Arthur, well-known exhibitor and chief executive of Fanchon & Marco, for Al Pearce and his gang, radioland's renowned entertainers, to star in "Marines On Parade." It will be one of Republic's biggest production efforts for the 1941-42 season and is budgeted for over \$500,000.

Among those who will make their screen debut in "Marines On Parade" are Pearce; Arty Auerbach who is known as "Kitzel" on the air show; William Comstock who is "Tizzie Lish" and Arlene "Chatterbox" Harris, and they will be augmented with outstanding names from the motion picture field.

Miss Fanchon and Mike Marco, of Fanchon & Marco who handle Pearce and his gang, will join Republic to be associate producer of "Marines On Parade." Aiding them will be a staff headed by Bob Cannon, producer of the air show which goes out over CBS on Friday night.

Hays Pans Propaganda Pix

In a ringing statement to the industry Will Hays, president of the MPPDA, declared against propaganda as such on American screens. "Those who demand that the screen subordinate its wholesome function of recreation for any cause, however sincere, are sadly mistaken," he said.

"Significance is not achieved at the expense of entertainment; it is the result of entertainment," Hays declared vigorously, adding:

"Pictures do not need any other horse to ride in order to play their part in the preparedness of mind and body which results from recreation."

"There is no fear industry will ever be far behind public demand in the production of entertainment for the nation. But it must be entertainment. The informational, educational and inspirational elements on our screens are growing. That is as it should be. But when the public lays down its money at the box-office, it is primarily for entertainment."

Hays, who compared entertainment and recreation to machine tools "necessary to bring human

machinery to the height of its efficiency," declared that Hollywood's creative capacity "is up to the highest possible demands of the theatre-going public."

Referring to the recent b.o. recession, the MPPDA prexy declared that "those whose hopes of the screen fall with every seasonal drop in theatre attendance have been weeping too soon," referred to the July 4th pickup and observed, "it is natural that theatre attendance should be somewhat affected by the preoccupation of the millions with the news of the flaming events which are happening in the world today."

"But this," he contended, "is a temporary condition."

To those few "on the fringes of the industry" who would break the Picture Production Code to improve b.o. appeal, Hays made this tart answer, "Only those in whom originality is dried up believe they need to pick themes or treatments in the gutter."

Hays continued:

"The fact is that if there ever was a time when the highest possible standards of wholesome entertainment were demanded of the industry the time is today, with millions of our youth being prepared in body and mind for the task of national defense that faces the nation."

Turning to the industry's role in national defence, the MPPDA head said that he thought the industry "can take some deserved satisfaction" from its contribution.

"Public morale must be maintained . . . The industry is doing its part without stint," asserted Hays. "Moreover, it is a task achieved under freedom, not under the duress of dictatorship which can create only propaganda."

Studios' List of Short Subjects

Here's the short subject setup for this and the next season according to announcements:

	1940-41	1941-42
Columbia	130	140
M-G-M	78	78
Monogram	—	—
Paramount	86	85
PRC	4	6
RKO	85	86
Republic	12	12
20th-Fox	52	52
UA	—	—
Universal	71	71
Warner	86	86
Totals	604	616

Columbia, Republic and Universal released four serials this season, propose repeating next.

Mystery Story— Whodunwhat & Why

Don't know why this story belongs here except that a projectionist relayed it.

This unreeler has candid cameraman. He spends most of his money on movie shots of scenes that please him. The other day he was shooting some lakeshore scenery and included a man and woman who were sharing it. The man approached him.

"How much do you want for that roll of films?" he asked. The projectionist explained that he didn't want to sell, since it contained some other shots.

"Then how much for the films and camera?"

"The camera," answered the projectionist, "cost me three hundred dollars. Three hundred and fifty buys it."

The man dug a roll of bills out of his pocket, took the camera and walked away.

Patriotic Bingo

"Bingo for Defense" has made its appearance in Windy City theatres. The game features \$25 or \$50 in Defense Stamps as prizes. In addition, a \$50 or \$100 Defense Bond is put up as a Jackpot prize, with the pot increasing weekly until it is won.

Singles NG

The Essaness circuit of Chicago, after experimenting with single features at five houses for two weeks, has resumed with duals at all of them except one. Poor business was given as the reason by Emil Stern, circuit executive. The experiment was conducted in territories where competing houses played double bills.

Remember This!



YOUR BUSINESS IS LIGHT

Quality of projection light determines the quality of the picture on the screen that patrons pay to see.

The High Intensity Carbon Arc gives a brilliant, snow white light—the best light for projection.

"One Kilowatt" high intensity arcs give 50 to 80 per cent more screen light than low intensity lamps at no increase in operating cost.

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NATIONAL
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HIGH INTENSITY PROJECTOR CARBONS
provide the snow white
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natural color reproduction

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THE SUCCESS
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THEATRE
depends upon
GOOD EQUIPMENT

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GENERAL
THEATRE SUPPLY COMPANY Ltd.
104 BOND STREET • 324 MAYOR STREET
TORONTO MONTREAL

CINEMA BUNS

By
FRANK FILMAN

If you have any news of munitions—

Keep it dark!

Ships or planes or troop positions—

Keep it dark!

Lives are lost through conversation,

Here's a tip for the duration,

When you've private information—

Keep it dark!

* * * * *

Newest quip: Hitler is having stomach trouble. He can't get Russian oil.

* * * * *

A manufacturer got this letter from his salesman in western Canada: "I didn't get any orders because the other boys got here first. However, I got promises for next season. Send cheque."

The boss replied: "The bank won't give me any money because the others got there ahead of me. However, the manager promised me money for next season. You're fired. P.S.: Don't find cheque."

* * * * *

Poker verbiage: "If you can't raise, don't call." . . . Incidentally, the chances of drawing a straight flush are 1 in 62,000 . . . Sense about drinking from an old bartender: "One drink is all right, two is too many, three isn't enough." . . . Definition of triumph: "Lots of try and plenty of umph!"

* * * * *

Around and about is the gag about the man who took up horseback riding by order of his doctor. He went to the stables and rented a mild-mannered broken-down old plug. After a while he stopped and dismounted. Suddenly the horse was speaking to him. Yes, speaking to him. He could hardly believe his ears.

"To look at me," said the horse, "you wouldn't think that I had been one of the greatest racehorses in history, would you? Why, I won over a million in purses. And look at me now. Who'd think that I won the Kentucky Derby four times!"

The man mounted and rode back. He greeted the horse's owner excitedly. "How much for that nag?" he asked. "\$500? \$1,000? Name your own price!"

"Say," the owner drawled, "he hasn't been giving you that line of bull about winning the Kentucky Derby four times, has he?"

* * * * *

A nut was painting the ceiling of his cell when another entered. "Have you got a good strong hold on that brush?" asked the second.

"Sure," answered the first.

"Then hang on tight," continued the second. "I'm taking the ladder away."

There's a lougholtzian story about an exhibitor who came home after a hard day in front of the Film Exchange Building. His wife was reading the paper and didn't look up. He offered a few remarks but she didn't even nod her head.

"A fine thing," he screamed. "I come home after a hard day of work and worry and you don't even ask how things went today. Why don't you give me the common courtesy of even asking?"

"All right, all right," said the wife. "I'll ask. How did things go today?"

"Tsk, tsks, tsks," answered the exhib. "Don't ask!"

* * * * *

A tourist stopped off at an Indian reservation to sightsee. He stopped before an Indian and lifted his hand in the traditional salute. "How. White brother bring greeting from great white father. You speakum English?"

The Indian looked at him without reply for a minute. Then turned and yelled to another Indian. "Hey, Jake," he called. "C'mon over here and get a load of this. This guy is good!"

* * * * *

Here's a statement from an Oriental paper:

"The news of English we tell the latest. Writ in perfect style and most earliest. Do a murder commit we hear of it and tell it. Do a mighty chief die, we publish it, and in borders sombre. Staff has each one been to college, and write like Kipling and the Dickens. We circle every town and extortionate not for advertisements."

* * * * *

I hate to be a squealer.

I allus long for peace.

But the wheel that does the squealing

Is the one that gets the grease.

—Anon.

* * * * *

Isn't it strange that princes and kings,

And clowns that caper in sawdust rings,

And common folk like you and me Are builders for eternity?

To each is given a bag of tools, A shapeless mass and a book of rules;

And each must make, e'er life is flown,

A stumbling block, or a stepping stone.

—Anonymous.

* * * * *

Jimmy Walker, ex-mayor of New York, placed a wreath on the tomb of the German Unknown Soldier in 1931. "And since I didn't know his race or creed," he said, "I am wondering if his mother isn't being stoned in Germany today."

Hubbard Said A Mouthful!

The premium method of merchandising will live as long as trade . . . because it moves with the tides of the human heart . . . ELBERT HUBBARD

Our New Deal

'PEACH BLOSSOM'

--Is Now Ready!

And what a deal it is . . . we'll be starting delivery the first week in September . . . We'll gladly tell you all about "PEACH BLOSSOM."

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Canadian Premium Distributors

277 VICTORIA ST.

TORONTO

New U.S. Exhib Body

While Canadian independent exhibitors are slow in organizing against industry headaches the American brethren are going up ahead. There are two powerful exhibitor associations in the States now and a third is about to spring up.

When Replacing That Amplifier—

USE ONLY THE WORLD'S FOREMOST

THE OPERADIO, MODEL 350

Straight Line Frequency Output.

Adjustment on Lows and Highs

Record Player and Microphone Connections.

Single or Dual Units, 18 Watts each, DC on Exciter Lamps by Rectification.

THE OPERADIO TWO-WAY SPEAKER SYSTEM

With Network is also the proper unit to use when modernizing your Speaker units. Operates with any type of system and results are remarkable.

And, of course, WEBER SYNCRO-MAGNETIC SOUND HEADS, also world renowned, embody all the necessary features for the perfect reproduction of the signal photographed on the Sound track.

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The price is right and the quality is built in.

—V—

Full information on receipt of a card.

COLEMAN ELECTRIC COMPANY

258 VICTORIA ST.

TORONTO, ONT.

'BULLETS' PROVES A LOT OF PICTURE

Eventful Plot Ably Cast And Directed

"PAPER BULLETS"
(Producers' Releasing Corp.)

Producer.....Maurice Kozinsky
Associate producer.....Franklin Kozinsky
Director.....Phil Rosen
Original screenplay.....Martin Mooney
Photography.....Arthur Martinelli
Edited by.....Martin G. Cole

The players: Joan Woodbury, Jack LaRue, Linda Ware, John Archer, Vince Barnett, Alan Ladd, Gavin Gordon, Philip Trent, William Halligan, George Pembroke, Selmer Jackson, Robert Strange, Alex Callam, Harry Depp.

Something of a revelation in budget-picture making, "Paper Bullets" is a show that puts to shame many of its more costly brothers in the action market. In this first production by Maurice and Franklin Kozinsky is demonstrated a keen knowledge of how to make every dollar count in entertainment values.

There is nothing magic about the formula—merely a good story, a capable cast and experienced direction. In fact, if criticism is to be leveled at "Paper Bullets," it can only be on the grounds of plot over-abundance.

The yarn spun by Martin Mooney in his original screenplay concerns the expose of big-city racketeering and political corruption. The friendship of a girl and two boys is traced from their first meeting as orphans. For love of a wealthy playboy, the girl

Alan Ladd does an effective job as the police under-cover man, and Gavin Gordon cuts himself a slice of top honors as a crooked attorney. Able are Philip Trent as the double-crossing playboy, Vince Barnett in an informer bit, and William Halligan as a police chief. Welcome, however brief, appearances are made by oldtimers Bryant Washburn and Kenneth Harlan.

Phil Rosen's lively direction keeps events moving at a fast clip. Photography by Arthur Martinelli is good grade; the art direction by Frank Dexter, Sr., very showmanly. With "Paper Bullets" as a sample, the Kozinsky brothers will bear watching.

"EVERY DOLLAR COUNTS IN ENTERTAINMENT VALUES!"

MOTION PICTURE HERALD

Paper Bullets

(Producers Releasing—
K-B Productions)
Crime Melodrama

"Paper Bullets" squeezes into its fast moving 70 minutes about every atom of entertainment that could be extracted from its story of politics and protected gambling and can take its place on the basis of quality among the better types of crime melodramas, the film to be distributed by Producers Releasing Corp., makes an auspicious debut in film production of the brothers

Wed., June 4, 1941

VARIETY

Paper Bullets (Drama)

Producers Releasing Corporation release of a K-B production. Cast: Joan Woodbury, Jack LaRue, Linda Ware, John Archer, Vince Barnett, Alan Ladd, Gavin Gordon, Philip Trent, William Halligan, George Pembroke, Selmer Jackson, Kenneth Harlan, Bryant Washburn, Alden Chase, Robert Strange, Alex Callam, Harry Depp. Producer, Maurice Kozinsky. Associate producer, Franklin Kozinsky. Director, Phil Rosen. Original story and screenplay, Martin Mooney. Music direction, Johnny Lange and Lew Porter. Photography, Arthur Martinelli. Art director, Frank Dexter, Sr. Film editor, Martin G. Cole. Production manager, Mack V. Wright. Songs by Vic Knight, Johnny Lange and Lew Porter; Maurice Kozinsky, Johnny Lange and Lew Porter. Previewed June 3. Running time: 69 mins.

This is in many respects a remarkable picture. Remarkable in that it presents a maximum of audience entertainment on a minimum of shrewd expenditure. As a showcasing of quality economically achieved, it should provide an interesting hour for many producers who have no limit upon their budgets. For general audiences it would seem to lack nothing that a story of this nature should have to create intense interest and to give satisfaction in its narration and its outcome. "Paper Bullets", from every angle as a program offering, does credit to its producers, Maurice and Franklin Kozinsky.

Given superior direction by Phil Rosen, credible performances by a troupe which shows unusual interest in its chores, a sound and honestly told tale of political chicanery and underworld drama, and technical contributions of merit, the picture needs no handicap.

"REMARKABLE!" "ASTOUNDING!"
"HAS EVERYTHING!" say these Reviewers.

songs, "Blue Is the Day" by Maurice Kozinsky, Johnny Lange and Lew Porter, and "I Know, I Know" by Vic Knight, Lange and Porter. The songs add materially to production values.

victed.

Miss Ware sings two songs, one of them, "Blue Is the Day," by Maurice Kozinsky, Johnny Lange and Lew Porter, being a good popular number bet.

George Pembroke, the politician; Selmer Jackson, the district attorney; Gavin Gordon, the attorney for the conspiring crooks; Alden Chase, the attorney for the conspirators when they face trial; Vince Barnett, a stoolie. Each of these characters is skillfully portrayed by a trouping cast and kept persuasive and thoroughly human and legitimate by the intelligent direction of Phil Rosen. Kenneth Harlan, Bryant Washburn, Robert Strange, Alex Callam and Harry Depp ably round out the company.

Story is told swiftly and consistently. The consequences of crime and mistakes, the reward of such meagre virtue as the drama assays, fall where they should. Much genuine excitement is created.

Linda Ware sings her two songs effectively. Johnny Lange and Lew Porter attend ably to the music direction. The camera work of Arthur Martinelli is commendable.

Altogether, this important little picture comes to market with every prospect of accounting very profitably for itself and of encouraging the producers to further efforts of the same calibre.

MOTION PICTURE DAILY

"Paper Bullets" (Producers Releasing Corp.)

Hollywood, June 5
THIS first Kozinsky Bros. production, and first Producers Releasing Corp. picture to be given a Hollywood preview, is a good melodrama. Well directed from a satisfactory story and competently acted, it ranks as screen entertainment at the top of its class.

The cast includes Joan Woodbury, Jack LaRue, Linda Ware, John Archer, Philip Trent, Alan Ladd, Gavin Gordon and Vince Barnett. Maurice Kozinsky was producer and Franklin Kozinsky associate. Phil Rosen directed. The musical direction was handled by Johnny Lange and Lew Porter. Two songs, "I Know, I Know" and "Blue Is the Day," are sung by Linda Ware.

The story is that of a girl, Joan Woodbury, convicted of a crime which she did not commit, and who later directed a racket syndicate as an instrument of revenge on a would-be reformer who had her sent to jail. After her marriage to a life-long friend, played by Archer, and her decision to establish a playground to give other children a better chance than she had, the syndicate partners are arrested and convicted. The picture ends with her husband saying he will wait for her and children enjoying the new playground. Chief support is given by Jack LaRue as a member of the racket group and Linda Ware, a friend.

Running time, 70 minutes. "G."

"MAXIMUM OF ENTERTAINMENT"
"A REMARKABLE PICTURE"

"TOP OF ITS CLASS"

